



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

ous important committees, became, almost simultaneously with the election of J. Pierpont Morgan as President, Secretary of the Board of Trustees. Mr. de Forest's deep interest in the Museum is both personal and hereditary, inasmuch as its first president, John Taylor Johnston, was his father-in-law. With wide sympathy and knowledge of men, art, and social conditions, with prompt and sure initiative in large affairs, with rare skill in their organization — recognizing essentials, yet not forgetful of attending details — and with a strong and generous guiding hand, Mr. de Forest as Secretary, and, later, as Second Vice-President, has given of his time and energy unstintingly to the work of the Trustees in building up the Museum and administering its affairs."

Mr. de Forest's earliest activity in Museum affairs related to its collection of casts. It was on his initiative that a special committee was appointed, in 1891, which greatly enlarged this collection. He was titular Vice-President but practically Chairman of this Committee. It is interesting to recall, in this connection, that the first relation of our present director, Edward Robinson, to the Metropolitan Museum of Art was as Purchasing Agent of this Committee, twenty-two years ago.

The Presidency had been offered to the son of our late President. Mr. Morgan, after considering the matter over the summer, declined by a letter written to the officers of the Museum, in which he says:

"My interest in the Museum is keen and my desire for its welfare great, but it is impossible for me, in view of all the other duties which have fallen on me in the last few months, and which are in their nature most compelling and absorbing, to accept the office which you so kindly offer."

Mr. Joseph H. Choate was nominated as President, but declined to accept. The Trustees then unanimously determined to propose an amendment to the Constitution, making any one of the original incorporators of the Museum eligible as Honorary President and nominated Mr. Choate for this office. Mr. Choate is the only surviving incorporator who has served as Trustee continuously from the

time when the first Board of Trustees was constituted, forty-three years ago.

To fill the position of Second Vice-President, vacant by Mr. de Forest's acceptance of the presidency, Henry Walters was elected. Mr. Walters became a Trustee in 1905. The next year he was elected a member of the Executive Committee, on which he has served continuously ever since. He is also an active member of the Purchasing Committee and of the Building Committee.

Henry W. Kent, who had been Assistant Secretary since 1905, was elected Secretary

#### THE BENJAMIN ALTMAN BEQUEST

ON Monday, October 20th, the Trustees of the Museum unanimously voted to accept the splendid bequest of the late Benjamin Altman, which is set forth in the following extract from his will, upon the terms and conditions which are therein specified. The character and extent of the collection thus bequeathed to the Museum are shown in the list which follows the quotation from Mr. Altman's will.

##### EXTRACT FROM THE LAST WILL AND TESTAMENT OF BENJAMIN ALTMAN

TWELFTH — I give and bequeath to The Metropolitan Museum of Art in the City of New York my entire collection of paintings, Chinese porcelains, tapestries and rugs, Limoges enamels, rock crystals and marbles, bronzes and furniture, contained in the following catalogues: No. 1. All my Chinese porcelains. No. 2. All my Chinese snuff-bottles. No. 3. All my paintings, tapestries, rugs, rock crystals, Limoges enamels, marbles, and bronzes. Also all my antique furniture and objects of art contained in catalogue No. 3, together with all the cabinets containing the various objects. Also all my catalogues Nos. 1, 2, and 3, which contain an accurate description and history of my said collection; also any other articles or objects of art which I may hereafter acquire and which I may add to said catalogues Nos. 1, 2, or 3, and to such collection.

The foregoing bequest is made upon the following express conditions:



From a photograph by Pach

BENJAMIN ALTMAN  
BORN, JULY 12, 1840; DIED, OCTOBER 7, 1913

1. That the Museum shall provide and permanently maintain, in a fire-proof building, one suitable room of sufficient size to contain all my paintings, statuary, rock crystals, Limoges enamels, and one other suitable room to contain my Chinese porcelains, said rooms to be adjoining and opening into each other, and neither to be less in floor space than the corresponding room in which my said collection has been kept in my galleries at No. 626 Fifth Avenue and No. 1 West Fiftieth Street in New York City. Said rooms shall be in all respects suitable and sufficient to ensure adequate space and light for the display of said collection, and the same shall be approved by my executors and expressly arranged for the exhibition of my said collection in a manner perfectly satisfactory to them; and in case, with the growth of the Museum or changes in the building, a change of location of rooms shall become necessary, the new location shall always be not less accessible nor less satisfactory for the purpose of the exhibition of said collection.

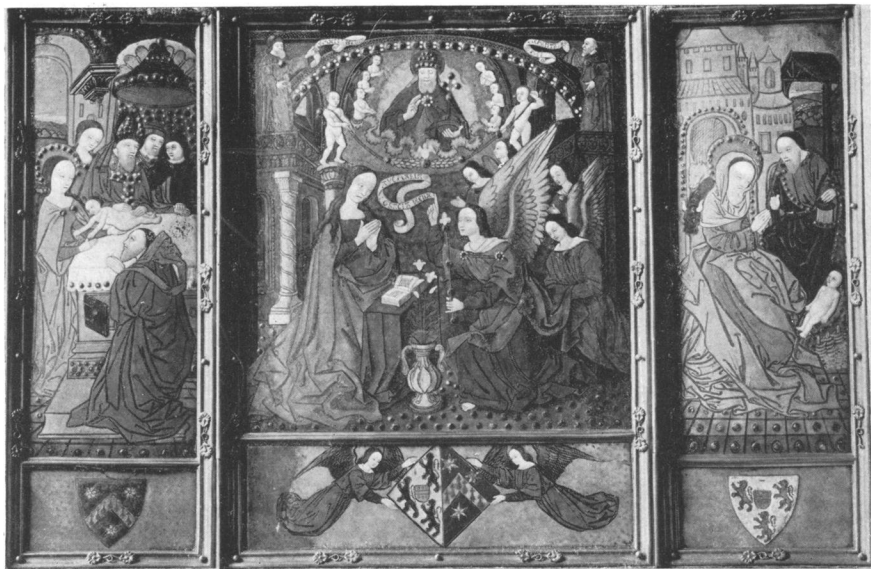
2. That said rooms shall contain no

works of art or other exhibits except the articles bequeathed by me and formerly in my collection, and my paintings shall be hung in a single line, and not one above the other.

3. That notices or signs of a proper size shall be placed and maintained in such room or rooms so as to indicate clearly that the collections therein contained were bequeathed to the Museum by me, and a proper rail shall be provided, some distance from the wall, for protection.

4. That the Museum shall execute and deliver to my executors, or such of them as may qualify, as soon as practicable, and at all events within three months after probate of my will, a contract, under its seal, whereby it accepts this legacy subject to the aforesaid conditions, and agrees on its part to permanently comply therewith and to do and continue permanently to do everything on its part to be done to conform thereto.<sup>1</sup>

<sup>1</sup>Mr. Altman's will has been admitted to probate within a few days only, and matters are in progress to comply with all the details of Mr. Altman's conditions.



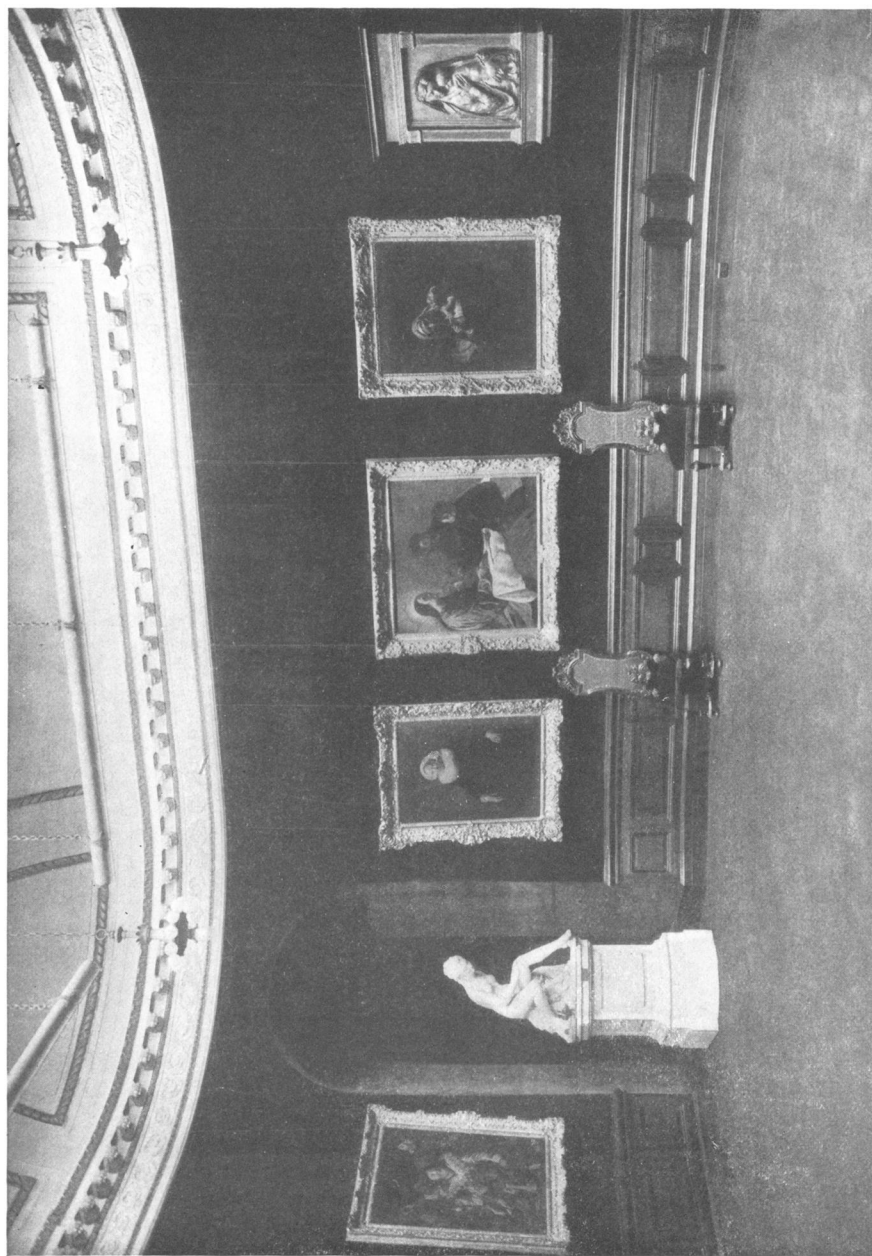
TRIPTYCH, ENAMEL  
BY NARDON PÉNICAUD



MR. ALTMAN'S GALLERY OF CHINESE PORCELAINS, 1 WEST 50TH STREET



MR. ALTMAN'S GALLERY OF PAINTINGS, 1 WEST 50TH STREET



MR. ALTMAN'S GALLERY OF PAINTINGS, 1 WEST 50TH STREET  
(DETAIL)



MADONNA AND CHILD  
BY  
LUCA DELLA ROBBIA